

# ∴ MUSEUM NEWS ∴

PUBLISHED BY

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 61

TOLEDO, OHIO

September, 1931



ST. EUSTACE

Gift of Winthrop H. Perry

ALBRECHT DURER



## THE TOLEDO MUSEUM OF ART NEWS



### °° MUSEUM NEWS °°

THE TOLEDO MUSEUM OF ART  
FOUNDED BY EDWARD DRUMMOND LIBBEY

---

EDITOR, BLAKE-MORE GODWIN, M. A.  
Director of The Toledo Museum of Art.

---

No. 61                      SEPTEMBER                      1931

---

*Art is that science whose laws applied to all things made by man make them most pleasing to the senses.*

*George W. Stevens.*

---

#### EDITORIAL

THE exterior of the additions to the Museum is practically complete. They will be fully closed in well before bad weather begins, so that the interior work can be carried on throughout the winter. We expect therefore to proceed with the construction without interruption, to continue to employ a considerable amount of labor at regular wages, and to complete the buildings as rapidly as is consistent with the best type of workmanship. An extended account of the new buildings will appear in a forthcoming issue of the Museum News.

---

The Museum seeks to serve the best interest of Toledo. In its educational work, aside from its primary effort, which in accordance with the policy of its Founder is devoted to the school children, it feels that one of its most fertile fields is in the assistance which it may render to Toledo industries in the improvement of the design of their products. To that end we have in the past conducted and stand

ready in the future to organize at the request of any company classes in design as applied to their products for their employees.

Recently the Dura Company has employed four of our best students to assist their very capable chief designer. Another of our pupils has for some time been connected with the Owens-Illinois Glass Company where he is doing splendid work. A considerable number of others are also employed by Toledo advertising, commercial art and other firms.

The value of our School of Design, which last year taught fifteen hundred students, cannot be measured, for its ramifications are far greater than even we realize. The use made of its training by the industries of Toledo is particularly encouraging, for it is added evidence that we are serving our purpose of helpfulness to our city.

#### OUR ACTIVITIES TO BE RESUMED

The Museum's educational activities should be by now—this being the twenty-ninth season—be well known to all of our members. Hence this year we will pay for no paper and printing to elaborate upon them in these columns. Suffice it to say that we will continue without expansion or contraction those of past seasons throughout the coming one. Such of the work of building construction as might disturb the serenity of our students and visitors has been practically completed during the summer, and our full facilities have been restored to us in time for the opening of our classes and other educational events.

There is published in this issue of the News a brief program and schedule of the various educational opportunities which we offer, free to all. Those who wish more detailed information on any or all of them may call the Museum, Main 2255, and it will be given them. Members and their children are especially invited to take advantage of the opportunities offered by the Museum, and to bring them to the attention of their friends.

## THE ST. EUSTACE BY DURER

DURER'S most finished achievement in copper engraving has recently been added to the Toledo Museum's print collection as the gift of the late Winthrop H. Perry of Southport, Conn. This, the St. Eustace, augments the series of his representations of Saints in characteristic settings, which already includes St. Jerome in His Cell, and St. Anthony Reading.

In Dürer's time pictures were meant to interpret some story or idea, and in most cases had some connection with religion. For it was in the early sixteenth century, during the Reformation, that religious feeling and interest were most intense. Perhaps this fact more than any other brought about the development of wood and copper engraving by which stories were circulated to those who were unable to read, or who could not afford to buy books. Woodcuts were much cheaper, but the more expensive copper engravings were in great demand among those who could afford them. The development of engraving by Dürer in Nuremberg, which became the chief art center of Germany, brought it to an equal footing with painting.

Albrecht Dürer most fully expresses the sentiment of his period in his engravings, which combine pictorial interest with beauty of execution. The engraving of St. Eustace, said to have been done about 1501 when Dürer was thirty years of age, shows his supreme mastery of the art of copper engraving in the delicate but firm handling of the burin and the perfection of drawing and rendition of light and shade. As a technician Dürer was unsurpassed, his early training as a goldsmith being a valuable aid to his understanding of design and his ability to show with subtle distinction by fine lines the texture of armour, of cloth, the hair of the horse and dogs, rocks, water, and many other things. While the St. Eustace engraving is crowded with detail, the logical and at the same time decorative arrangement of the elements makes it pleasing to the eye.

Of exceptional artistry in arrangement is the group of five dogs in the foreground, each in a different attitude. The three at the right, looking as if they are holding a conference, form a picture in themselves. The drawing of the dogs was much admired by contemporary artists; Giorgio Vasari, the Italian painter and

biographer of the Renaissance, mentions them especially in speaking of this print and Agostino Veneziano, a pupil of Marcantonio Raimondi, copied the group of greyhounds in one of his engravings.

The landscape with the castle in the background is exquisitely drawn and of great charm. Moritz Thausing, whose book on Albrecht Dürer is perhaps the most complete biography and discussion published regarding that master, considers the landscape in the St. Eustace engraving "the most beautiful which Dürer ever engraved." Dürer made a series of landscape studies and views of castles and towns on his journey to Italy through the Tyrol and of these sketches he made use from time to time in various paintings and prints.

The decorative quality of the engraving is one of its outstanding characteristics. But it is interesting to know something of the scene illustrated in a picture, even though it be studied primarily for its beauty of line, composition and technique. The story of St. Eustace is in part as follows: Placidus, a noble general under the Emperor Trajan was hunting one day when there suddenly appeared before him a stag between whose antlers was a cross and the figure of the crucified Christ. A voice spoke to him and he fell upon his knees before the stag, promising to believe. The next day he was baptized, his heathen name of Placidus being changed to Eustace.

Eustace, or Placidus, is portrayed kneeling before the stag in an attitude of mingled astonishment and religious fervor. His horse tied to a tree stands nearby and his dogs seem to be awaiting the order to continue the hunt.

In this most beautiful of copper engravings Dürer has carried the art to a high point, working out many difficult problems of modeling and perspective and striving for that perfection which he held as his ideal. While his subjects were chosen to appeal particularly to the people of his own time, his treatment is individual and comprehensive enough that we may find pleasure in studying his prints today.

The series of Dürer's four greatest masterpieces on copper which includes the Melancholia, the Knight, Death and the Devil, St. Jerome in His Cell, and finally St. Eustace, is now complete in the Museum's collection.





IN THE GARDEN

Gift of Edward Drummond Libbey

BERTHE MORISOT

## A FINE IMPRESSIONIST PAINTING

**B**ERTHE MORISOT possessed a life and art fascinating in their contradiction, memorable for their serene success. She was a compound of strength and feminine delicacy; her art combined ephemeral light and the pure outline of reality.

Of the society of the second Empire, happily married to a brother of the artist Edouard Manet, her paintings are documents of the charm and coquetry of her time. From her sheltered days in Paris she went each summer to secluded country places in the Seine and Oise valleys, or to the north or south of France. Her work appeared in salons and galleries; from early paintings which were the diversion of a girl of nineteen, it continued through marriage and French family life until her death in 1895. From the sea, from verdant gardens, in the houses of her friends, she painted, spontaneous, ever progressing, continually more sure, more impersonal and important.

Always her love was for the light of France, most often for that dazzling morning brilliance whose beauty blurs most form, subdues the contrast of light and dark and whose power only vital colors can survive. Much grey of atmosphere harmonizes her rich landscape. She first studied with Corot when he was seventy-one and wise enough to say "Don't think too much of Papa Corot. Nature is still better to consult." Often she worked from the canvases of earlier masters, yet possessed the rare faculty of a thoughtful study immediately transmuted into her own incomparable style. Friend of Manet, Degas, Whistler, Renoir, Sisley, Pissaro, she was at once of the impressionist school of French art, and always peculiarly herself. She was both master of the new world of light and inheritor of the grand French tradition of an elegant and eternal line. Berthe Morisot never fell into an excess of formless light, for her fine drawing bespoke



her foundation in the classic tradition of French art. Light was her love, yet her light was always to fall upon objects and persons of enduring substances. In landscape she lived and painted with a passion which never flared nor waned. For her the morning light vitalized the sea and its boats, the gardens where French families pass their summer days. Less often a gentler light penetrates her interiors, dramatizes the serene equipment of comfortable living. This mood of sun and atmosphere, the more precious lest it vanish under a passing cloud, she learned to accent with her drawing and subtle touches of elegance. Delicate yet scholarly, her colors are neither simple nor weak. See her paintings, turn over even reproductions of them—you will be impressed by their resourcefulness, their originality.

This spontaneity may well be the fruit of her richly happy life, her home, her family, the menage of a well loved Frenchwoman. From such security her art flows out, the strong and glowing record of her days. It came into the possession of friends, into the acclaim of critics without effort. Her last important exhibition was to have been in 1892, but she ignored it in the grief for her husband's death. Going into the country, she painted on, her work a little melancholy, herself to die in three years.

More than a woman's balance went into this art, made her a pioneer in the new school yet a master and student of the old. She escaped the extremes of new developments and seldom repeated herself. She contributed mightily to the future.

In the Libbey Gallery of the Toledo Museum of Art her work hangs beside that of her friends, that of her great brother-in-law, Manet. Her canvas rewards more than a moment's glance. Enter the spirit of this garden; at first a distant generality, its shapes take virile form. The children in the grass seem barely sketched yet are the most solid of flesh and blood. The great brush strokes, the luscious paint, the dash and courage of its modeling are of her best landscape years, similar to other work of 1881, 1882, 1883. One of her finest interiors is familiar to Museum visitors who saw *In The Morning* in the temporary French Exhibition of February, 1929. Once attracted by her work, its large and solid permanence, its grand impersonality makes it unforgettable.



GREEK INSCRIPTION

300 B. C.

#### A GREEK INSCRIPTION

OUR alphabet, born in the hieroglyphic of the ancient Egyptian, traces its genealogy through the characters of the Phoenicians and the Greeks, from whom it was adopted by the Romans and converted into the form in which we know it even today. The Greek, then, is the immediate parent of our own alphabet. It was through commerce rather than literature that classical peoples received this priceless gift. The Phoenician traders, international pedlars of the ancient world as they were, made use of their characters in their bills and accounts. The Greeks to whom they sold their merchandise were not long in recognizing the value of this new importation which came to them without cost. Soon they were writing the words of their own language with Phoenician letters. As early as 900 B. C. they improved and perfected this borrowed alphabet by using certain of the characters to express the vowel sounds of their own language and by adding a few letters of their own invention.

## THE TOLEDO MUSEUM OF ART NEWS

The Greek alphabet holds an important place in the story of the development of writing and printing. Therefore, it has been represented in the Stevens Gallery of Books and Manuscripts by an inscription, reproduced herewith. The marble upon which it is carved marked the tomb of a child, for it tells us that near it lay Tiberius Claudius Kerdon of Ephesus, age two and one half years. It may be dated about 300 B. C. and it is interesting to compare its graven characters with the written Greek ones which may be seen on the fragments of papyri from the Oxyrhynchus find in adjacent cases in the same gallery.

### OUR PROGRAM IN MUSIC

This year we are resuming our instruction in the appreciation of music under most favorable circumstances. Anticipating the completion of our Music Hall we last spring sought and secured the co-operation of the Juilliard School of Music of New York. Through the courtesy of its President, Mr. John Erskine, and its Board of Trustees there has come to us Miss Mary E. Huggins, who will have charge of our work in music. Miss Huggins will also make a study of the musical opportunities and facilities in Toledo and will assist us in planning the future program of concerts for our Music Hall.

For the current season our work will follow the lines established in previous years, including a class in music appreciation for children and talks on the history and appreciation of music for adults. Both types of work will be co-ordinated with the art instruction given by the Museum and its School of Design. The opening dates for these classes will be announced soon.

The Juilliard Foundation has made Miss Huggins' services available to us without cost to the Museum. For this most helpful co-operation we are deeply grateful to them.

The regular free Sunday concerts for adults will be continued as heretofore. The committee by which they are arranged has been reappointed, and consists of Mr. William A. Howell, Chairman; Flora Ward Hine; Mrs. Samuel M. Jones; Rev. Ignatius T. Kelly; Mrs. Frederick R. Persons; Vernon K. Richards; Allen Saunders.

These concerts are made possible by the generosity of the musicians of Toledo who give their services freely in co-operation with the Museum that all may enjoy the delights of beautiful music. The committee has planned a most interesting program for the season, including monthly recitals on the fine organ dedicated to our Founder by his sisters, Miss Sarah Miller Libbey and Mrs. Alice Libbey Walbridge.

### TEMPORARY EXHIBITIONS

#### SEPTEMBER

Contemporary Pan-American Paintings assembled by the Baltimore Museum of Art.

Objects of the Parthian Period from the Museum's excavations in Mesopotamia.

International Exhibition of Lithography and Wood Engraving.

#### OCTOBER

Museum School of Design Exhibition.

Toledo Public School Art Work.

Selected Prints from the Museum's Permanent Collection.

Designs for Silk Fabrics.

#### NOVEMBER

Contemporary Japanese Paintings.

Modern American Block Prints.

Original Designs for Advertising Art.

#### DECEMBER

Dutch Masters Exhibition organized by the College Art Association.



THE TOLEDO MUSEUM OF ART NEWS

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

TALKS ON THE COLLECTIONS AND EXHIBITIONS

Sunday Afternoons at 3:45 o'clock

Oct. 4	The Early Development of Printing	Blake-More Godwin
Oct. 11	Exhibition of the Museum School of Design	Nina Stevens Riviere
Oct. 18	Oriental Sculpture	J. Arthur MacLean
Oct. 25	Clouet, The Greatest Primitive of France	Elizabeth J. Merrill
Nov. 1	The Great Illustrators	Blake-More Godwin
Nov. 8	Exhibition of Contemporary Japanese Paintings	J. Arthur MacLean
Nov. 15	Great Sculpture of Small Compass from Japan	J. Arthur MacLean
Nov. 22	David, Portrait Painter of the Empire	Elizabeth J. Merrill
Nov. 29	Printing in America	Blake-More Godwin
Dec. 6	The Dutch Masters Exhibition	Molly Ohl Godwin
Dec. 13	Carved Lacquer from China	J. Arthur MacLean
Dec. 20	Corot, Father of Modern French Landscape Painting	Elizabeth J. Merrill
Jan. 3	A Few Rare Books	Blake-More Godwin
Jan. 10	Exhibition of Contemporary Paintings	Nina Stevens Riviere
Jan. 17	Carved Metal from Japan	J. Arthur MacLean
Jan. 24	Rousseau and Diaz of Barbizon	Elizabeth J. Merrill
Jan. 31	The Binders and Bindings of Books	Blake-More Godwin
Feb. 7	Sculpture in the Temporary Exhibition	Molly Ohl Godwin
Feb. 14	Indian, Chinese and Japanese Carved Ornament	J. Arthur MacLean
Feb. 21	Millet and Breton, Figure Painters of Barbizon	Elizabeth J. Merrill
Feb. 28	Books from Famous Libraries	Blake-More Godwin
Mar. 6	The Temporary Print Exhibition	Nell L. Jaffe
Mar. 13	Sculpture from the Jungle Ruins of Cambodia	J. Arthur MacLean
Mar. 20	The French Impressionists	Elizabeth J. Merrill
Mar. 27	The Art of Printing	Blake-More Godwin

ART APPRECIATION

Monday Afternoons at 4:00 o'clock

Beginning on September 28 the class in Art Appreciation will meet each week in the Museum galleries. The laws of design will be studied in their relation to Museum objects and to everyday life. Analyses of numerous works of art will be made in an effort to determine those qualities which make for greatness in art and which can be applied to objects of ordinary use.

GREAT EPOCHS OF HISTORY AND THEIR ART

Wednesday Afternoons at 4:00 o'clock

Sept. 30	Egyptian Art in the Time of the Pyramid Builders
Oct. 7	The Art of the Feudal Age of Egypt
Oct. 14	The Spread of Power and the Gorgeousness of Art
Oct. 21	The Fertile Crescent and its Art

## THE TOLEDO MUSEUM OF ART NEWS

Oct.	28	Romantic Remains of the Little-known Aegeans
Nov.	4	Greek Art before the Persian Wars
Nov.	11	Pericles and the Golden Age
Nov.	18	The Fall of Athens and its Effect on Greek Art
Nov.	25	The Influence of Alexander
Dec.	2	Italy Conquered by the Romans
Dec.	9	The Glory of Rome
Dec.	16	Life of the Romans Mirrored in Art
Jan.	6	Roman Achievement in the Provinces
Jan.	13	Constantine Shifts the Center of Power and of Art
Jan.	20	The Influence of the Early Christian Church on Art
Jan.	27	Note Book Afternoon
Feb.	3	The Mohammedans Enter Spain
Feb.	10	The Crusades and their Effect on Western Europe
Feb.	17	The Castle of the Knight
Feb.	24	The Mediaeval Town
Mar.	2	The Contribution of the Monks to Art
Mar.	9	The Cathedral of the People
Mar.	16	The Renaissance in Florence
Mar.	23	The Italian Renaissance in its Glory
Mar.	30	The Reformation in Germany
Apr.	6	Spain at her Height
Apr.	13	The Place of Flanders in Art
Apr.	20	Independent Holland and her Art
Apr.	27	France Welcomes the Renaissance
May	4	Louis XIV and the Art of his Time
May	11	France before the Revolution
May	18	The Renaissance in England
May	25	France after the Revolution

## THE ARTS OF THE ORIENT—INDIA

Friday Afternoons at 4:00 o'clock

Sept.	25	Universal Art Divisions and Kinds of Crafts in India
Oct.	2	Buried Architecture 3000 Years Before Christ
Oct.	9	Cathedral Caves of Unique Architecture
Oct.	16	Pagan Temples, the Typical Architecture of Mediaeval India
Oct.	23	Homes and Palaces
Oct.	30	Shops and Marts
Nov.	6	Art Motives on Arms and Armor
Nov.	13	Art Motives on Basketry and Leather
Nov.	20	Book Arts and Calligraphy
Dec.	4	Costumes, from the Cotton Sari to the Cloth-of-Gold
Dec.	11	The Art of Metal Craftsmen
Dec.	18	The Woodworkers of India



## THE TOLEDO MUSEUM OF ART NEWS

Jan.	8	Gardens of Tropic India
Jan.	15	Review
Jan.	22	Special Interpretation
Jan.	29	The Philosophy of India
Feb.	5	Modern India
Feb.	12	Glass, Pottery and Porcelain
Feb.	19	Ivory Carvings and Lacquer Painting
Feb.	26	Jewelry
Mar.	4	Decorated Musical Instruments
Mar.	11	India's Famous Mural Paintings
Mar.	18	Painting at the Time the Great Khans Conquered India
Apr.	1	Painting under the Patronage of the Rajput Maharajas
Apr.	8	The Renaissance of Painting of Modern India
Apr.	15	India's Rugs
Apr.	22	Sculpture-ornament where Buildings are Sculptural Monuments
Apr.	29	Stone and Bronze Sculpture
May	6	Carved Gems, Jade and Pattern in Mosaics
May	13	Design in India's Textiles
May	20	Review
May	27	Special Interpretation

## ART HISTORY—SURVEY OF ANCIENT ART

Friday Evenings at 7:00 o'clock

Sept.	25	Some Phases of Great Art of the Upper Paleolithic Age
Oct.	2	Egyptian Art of the Old Kingdom
Oct.	9	Egyptian Art of the Middle Kingdom
Oct.	16	Egyptian Art of the Empire
Oct.	23	Early Art of Mesopotamia
Oct.	30	Later Art of Mesopotamia
Nov.	6	Pre-Greek Art of the Aegean
Nov.	13	Early Greek Temples
Nov.	20	Greek Architecture in the West
Dec.	4	Archaic Sculpture of Greece
Dec.	11	The Period of Transition
Dec.	18	Paeonius, Polycleitus and Myron
Jan.	8	The Acropolis of Athens
Jan.	15	The Erechtheum
Jan.	22	Phidias and the Parthenon
Jan.	29	Note Book Evening
Feb.	5	Phidias, the Sculptor
Feb.	12	The Contribution of Fifth Century Greek Sculpture
Feb.	19	Scopas and Praxiteles
Feb.	26	Lysippus and other Masters of the Fourth Century
Mar.	4	Greek Tomb Sculptures

## THE TOLEDO MUSEUM OF ART NEWS

Mar.	11	The Diffusion of Greek Art
Mar.	18	The School of Pergamum
Apr.	1	Greek Painting and the Painters of Vases
Apr.	8	The Older Art of Italy
Apr.	15	The Romans as Builders
Apr.	22	The Forum of Rome
Apr.	29	Some Extant Examples of Architecture in Rome
May	6	Roman Sculpture
May	13	Roman Portraits
May	20	Roman Painting
May	27	The Roman House as Shown at Pompeii

## CHILDREN'S ART TALKS

Life, Arts and Customs of the Ancient Greeks

Saturdays at 2:00 and 3:20 o'clock—Sundays at 2:00 and 3:20 o'clock

Oct.	3-4	The Cretan City of Cnossus
Oct.	10-11	An American Boy visits the Land of Homer
Oct.	17-18	Agamemnon's Royal City, Mycenae
Oct.	24-25	The Coming of the Greeks
Oct.	31	} Early Greek Sculpture
Nov.	1	
Nov.	7-8	Greek Gods and Goddesses
Nov.	14-15	A Visit to a Greek Pottery
Nov.	21-22	Furniture of the Greeks
Nov.	28-29	Costumes of the Greeks
Dec.	5-6	Myron, the Sculptor of the Discus Thrower
Dec.	12-13	Games of the Greek Children
Dec.	19-20	A Day in a Greek School
Jan.	2-3	The Life of a Greek Noble
Jan.	9-10	A Day in a Greek Home
Jan.	16-17	Athens' Great Leader, Pericles
Jan.	23-24	Phidias, Greatest of the Sculptors at Athens
Jan.	30-31	Athena's Temple, the Parthenon
Feb.	6-7	Other Temples on the Acropolis
Feb.	13-14	The Pan-Athenaic Festival
Feb.	20-21	Athenian Sculptors, Praxiteles, Lysippus and Scopas
Feb.	27-28	The Theatre of the Greeks
Mar.	5-6	Plato and other Greek Philosophers
Mar.	12-13	The Boy, Alexander
Mar.	19-20	Hellenistic Sculpture
Mar.	26-27	Farewell to Greece



## THE TOLEDO MUSEUM OF ART NEWS

### DAILY SCHEDULE OF ACTIVITIES

Sundays:	2:00 P.M.	Art Talk for Children
	2:30 P.M.	Concert for Adults
	2:40 P.M.	Motion Pictures for Children
	3:20 P.M.	Art Talk for Children
	3:45 P.M.	Lecture for Adults
	4:00 P.M.	Motion Pictures for Children
Mondays:	4:00 P.M.	Art Appreciation for Adults
Tuesdays:	8:30 A.M.	Department Store Courses
	1:45 P.M.	Sixth Grades, Washington School
	3:00 P.M.	First and Second Year Color and Design Home Furnishing
	4:00 P.M.	Methods for Art Teachers
	8:30 A.M.	Department Store Courses
Wednesdays:	1:45 P.M.	Sixth Grades, Roosevelt School
	3:00 P.M.	First and Second Year Sketching from the Model
	4:00 P.M.	Clothing Appreciation Great Epochs of History and their Art
	6:30 P.M.	Travel Talks
	7:00 P.M.	First and Second Year Color and Design Lettering Color and Proportion for Industrial Designers Home Furnishing
	8:30 A.M.	Department Store Courses
	1:30 P.M.	Sixth Grades, Monroe School
	3:00 P.M.	Lettering Composition in Color
Thursdays:	3:45 P.M.	Girl Scout Course
	4:00 P.M.	Boy Scout Course
Fridays:	8:30 A.M.	Department Store Courses
	1:45 P.M.	Sixth Grades, Warren School
	3:00 P.M.	First and Second Year Fashion Drawing
	3:30 P.M.	Craft Appreciation and Technique
	4:00 P.M.	Arts of the Orient
	7:00 P.M.	Art History—Survey of Ancient Art First and Second Year Poster Decorative Drawing Department Store Courses
Saturdays:	9:00 A.M.	Children's First and Second Year Color, Design and Drawing
	9:30 A.M.	Art Talks for Selected Pupils
	11:15 A.M.	Children's First and Second Year Color, Design and Drawing
	2:00 P.M.	Children's First, Second and Third Year Color Design and Drawing Art Talks for Children
	2:40 P.M.	Motion Pictures for Children
	3:20 P.M.	Art Talks for Children
	4:00 P.M.	Motion Pictures for Children

OFFICERS OF THE TOLEDO MUSEUM OF ART

ARTHUR J. SECOR, President  
WILLIAM A. GOSLINE, Jr., First Vice-President  
MRS. EDWARD D. LIBBEY, Second Vice-President

IRVING E. MACOMBER, Secretary  
MORRISON W. YOUNG, Treasurer  
C. JUSTUS WILCOX, Assistant Treasurer

Trustees until January, 1932	Trustees until January, 1933	Trustees until January, 1934
RATHBUN FULLER C. JUSTUS WILCOX ARTHUR J. SECOR IRA W. GOTSHALL MRS. GEORGE W. STEVENS JULIAN H. TYLER WILLIAM A. GOSLINE, JR.	MRS. EDWARD D. LIBBEY CARL B. SPITZER IRVING E. MACOMBER SINCLAIR WALBRIDGE HUBERT D. BENNETT EDWIN J. MARSHALL JOSEPH W. ROBINSON	CLEMENT O. MINIGER MORRISON W. YOUNG SIDNEY SPITZER ALFRED B. KOCH WILLIAM M. BOOKER HENRY L. THOMPSON WARD M. CANADAY

Honorary Trustees

ALVIN B. TILLINGHAST

JOHN N. WILLYS

WILLIAM E. BOCK

EXECUTIVE STAFF OF THE MUSEUM

BLAKE-MORE GODWIN, Director J. ARTHUR MacLEAN, Curator of Oriental Art ELISABETH JANE MERRILL, Supervisor of Education NELL L. JAFFE, Assistant Curator DOROTHY BLAIR, Assistant Curator FRANK H. ALDRICH, Custodian of Books and MSS. EULA LEE ANDERSON, Asst. Supervisor of Education MARGARET BRESNAHAN, Bursar GEORGE M. FURMAN, Secy. to Director	MRS. GEORGE W. STEVENS, Asst. Director MOLLY OHL GODWIN, Dean, School of Design CATHERINE MINNEKER, Registrar MARY E. ARNOLD, Instructor IDENE McALEESE AYERS, Instructor ELINOR C. KNOBLAUGH, Instructor ELLEN MacLEAN, Instructor MARY HUGGINS, Music JOHN P. SHANER, Supt. of Buildings
CAROLINE RANSOM WILLIAMS, Honorary Curator of Egyptology	

COMMITTEES

Executive	School	Grounds
Arthur J. Secor Irving E. Macomber Alfred B. Koch William A. Gosline, Jr. Morrison W. Young C. Justus Wilcox	Mrs. Edward D. Libbey Julian H. Tyler Mrs. S. C. Walbridge Mrs. Frank D. Suydam Sidney Vinnedge	Irving E. Macomber Julian H. Tyler Ira W. Gotshall Sidney Spitzer William M. Booker
Art	Concert	Library
Arthur J. Secor William A. Gosline, Jr. Mrs. Edward D. Libbey	William A. Howell Flora Ward Hinline Mrs. Samuel M. Jones Rev. Ignatius T. Kelly Mrs. Frederick R. Persons Vernon K. Richards Allen Saunders	Carl B. Spitzer Morrison W. Young Sinclair Walbridge Hubert D. Bennett Ward M. Canady
Finance	Archaeology	Membership
C. Justus Wilcox Arthur J. Secor Rathbun Fuller Clement O. Miniger Morrison W. Young	Sidney Spitzer Clement O. Miniger George S. Mills Lyman Spitzer Grant Williams Mrs. Thomas P. Goodbody	William M. Booker Carl B. Spitzer Alfred B. Koch William E. Wright James J. Secor

HOURS

The Museum is open week days from 9 A. M. to 5 P. M.  
On Sundays and Holidays from 1 to 5 P. M.  
Admission is free at all times.  
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

PAY TEN DOLLARS A YEAR AND MAKE THE MUSEUM AND ITS FREE EDUCATIONAL WORK FOR ALL THE CHILDREN OF TOLEDO POSSIBLE